

**ENGLISH CLASSICS FOR
SCHOOLS. THE SECOND
ESSAY ON THE EARL OF
CHATHAM (WILLIAM PITT)**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649447039

English Classics for Schools. The Second Essay on the Earl of Chatham (William Pitt) by Lord Macaulay

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

LORD MACAULAY

**ENGLISH CLASSICS FOR
SCHOOLS. THE SECOND
ESSAY ON THE EARL OF
CHATHAM (WILLIAM PITT)**

ENGLISH CLASSICS FOR SCHOOLS

THE SECOND ESSAY
ON
THE EARL OF CHATHAM
(WILLIAM PITT)

BY
LORD MACAULAY



NEW YORK ··· CINCINNATI ··· CHICAGO
AMERICAN BOOK COMPANY

1892

Eddie T 53.260.138



Copyright, 1892, by
AMERICAN BOOK COMPANY.

MAG. SEC. ESSAY & C.

Printed by
William Tison
New York, U. S. A.

INTRODUCTION.

THOMAS BABINGTON MACAULAY was born in Leicestershire, Oct. 25, 1800. "Of all good gifts which it is in the power of fortune to bestow," says one of his biographers, "none can surpass the being born of wise, honorable, and tender parents." This was Macaulay's happy lot. His father was Zachary Macaulay, remembered for his zealous opposition to the slave trade. His mother was Selina Mills, a lady of Quaker descent. Fortune had not withheld other gifts. Macaulay's father was a wealthy merchant, and thus all the conditions were favorable to the development of the abilities and character that the son had inherited.

Before he was ten years old, as one of his sisters tells us, Macaulay showed a decided bent for literature, and a good deal of juvenile prose and verse attests his precocity. He entered Trinity College, Cambridge, in 1818. He was averse to mathematical and scientific studies, but achieved much distinction at the university by his poems and essays, and by his speeches in the debating society. He received his degree in 1822, and four years later was admitted to the bar.

Macaulay's essay on "Milton," then just published, attracted attention throughout the world of letters; and several public addresses, admirable in form and substance, seemed to prefigure for

talks, for it is said that Macaulay talked very much as he wrote, and no one thinks that he wrote too much.

His fame rests on his "Lays of Ancient Rome," his "History," and his "Essays." It is with the last that we are here concerned. Though the titles of the "Essays" suggest biography, most of them are in fact detached chapters of history. The Second Essay on Chatham—the text of the following pages—discloses in every paragraph Macaulay's marvelous mastery of historic detail. Here and there are stately and melodious passages; yet the very minuteness of the account, with its array of dates, names, and titles, sensibly jolts and impedes the progress of the piece.

Examples of Macaulay's more fluent manner are afforded by his essay on "Sir William Temple" and by his "Milton." It is customary to speak of his early style as florid; and Macaulay himself declared in later life that his "Milton" was "overloaded with gaudy and ungraceful ornament." But just as the first form in which one would cast a thought is often the best, so it will frequently happen that the earliest work of a great artist has characteristic excellences that the refinement of maturity cannot replace. It was not without reason that the essay on "Milton" drew all eyes upon the writer of it.

Macaulay's style is the most original thing about him. By it he was able to give to written language a good share of the glow and rush of spoken oratory. Critics have pointed to his wealth of epithet, the rhythm of his periods, and the masterly unity of each of his pieces. Yet beyond the reach of analysis there remains a something that is Macaulay's that cannot be defined. "You will ask science in vain to tell you," says Saintsbury, "why some dozen or sixteen of the simplest words in language arranged by one man in one fashion make a permanent addition

to the delight of the world, while other words differently arranged by another do not."

The most eminent of later English historians, Freeman, says of Macaulay's writing: "He is a model of style, — of style not merely as a kind of luxury, but of style in its practical aspect. . . . I learned from him that if I wished to be understood by others, or indeed by myself, I must avoid, not always long sentences, — for long sentences may often be perfectly clear, — but involved, complicated, parenthetical sentences. I learned that I must avoid sentences crowded with relatives and participles, — sentences in which things are not so much directly stated as implied in some dark and puzzling fashion. I learned, also, never to be afraid of using the same word or name over and over again, if by that means anything could be added to clearness or force. Macaulay never goes on, like some writers, talking about 'the former' and 'the latter,' 'he, she, it, they,' through clause after clause, while his reader has to look back to see which of several persons it is that is so darkly referred to. No doubt a pronoun, like any other word, may often be repeated with advantage, if it is perfectly clear who is meant by the noun; and with Macaulay's pronouns it is always perfectly clear who is meant by them. . . . The care which Macaulay took to write, before all things, good and clear English, may be followed by writers who make no attempt to imitate his style, and who may be led by nature to some quite different style of their own. In every language and in every kind of writing, purity of speech, and clearness of expression, must be the first virtues of all."

WILLIAM PITT was born at Westminster in 1708. He died at the age of seventy, having been for twenty years the greatest

figure in English public life. To distinguish him from his illustrious son and namesake, he is commonly referred to by his title. When, in 1766, he became first Earl of Chatham, he divested himself, as Macaulay points out in a following page, of that far higher title of "the Great Commoner," which an admiring nation had conferred upon him.

The life of this great man is of interest to lovers of liberty and law everywhere. To us Americans, who live under the Constitution of 1787, whatever relates to the career of the English statesman who "rejoiced that America had resisted" must have an interest deeper still. The accompanying Second Essay of Macaulay outlines the political life of Chatham after the year 1760. Only the salient features of his earlier career can here be indicated.

Pitt was educated at Oxford, where he was distinguished rather for his extensive reading and information than for any special attainments. His university studies were cut short by a severe attack of gout. This disease had tortured him even in boyhood; he was never wholly free from it; and it was the cause of his death in 1778.

In 1735 young Pitt entered Parliament for the famous rotten-borough of Old Sarum. He inherited this seat, as he may have inherited the gout, from his grandfather, Thomas Pitt, who was at one time governor of Madras, and who, out of the wealth this post brought him, had purchased the tenure of the borough.

In Parliament Pitt allied himself at once with the Whig opposition. Among his most effective speeches were several against the Hanoverian subsidies,—the substance of which he afterward recanted,—and those in which, in 1742, he urged the investigation of Walpole's administration. Only the general tenor of these

speeches is known. The familiar and famous oration in which he pleaded guilty to "the atrocious crime of being a young man," — a supposed sneer of Walpole's, — was never delivered by Pitt. It was, like other celebrated speeches, written by Samuel Johnson in his "Parliamentary Reports" for the "Gentleman's Magazine."

In 1746 Pitt was appointed paymaster-general of the forces, under the administration of the Pelhams. The rich perquisites of this place consisted of interest on public moneys while in hand, and of a commission on all foreign subsidies. These perquisites had been pocketed without question by all previous paymasters-general. Pitt, though poor, — he was a younger son, — refused to draw a shilling from his office beyond the salary legally attaching to it. This refusal was well calculated to call forth, in that age of venal statesmen, the popular confidence which at once followed upon it.

In 1754 Pitt married Lady Hester Grenville, the sister of George Grenville and of the first Earl Temple. Macaulay frequently refers to the political bearings of this alliance. In 1757 the famous coalition ministry of Pitt and Newcastle was formed, with Pitt as secretary of state for foreign affairs. This cabinet held together for four years; and it was during Pitt's administration that England achieved her greatest successes in India, Europe, and America. The following essay takes up at this point the subject of his later career.

Pitt was a man of penetrating intelligence, resolute courage, promptitude, self-command, and firmness of purpose. In his administration of foreign affairs he was an enthusiastic patriot, having the sole purpose of promoting the welfare and influence of England. To this end all the energies of his nature were constantly directed. Nothing restrained his arrogance in dealing